OPINION

Why Doesn't Hamilton Have an Italian Minor?

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FEATURES

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ARTS & ENTERTAINMENT

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The Spectator

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Decreased attendance for third Community Crucial Conversation

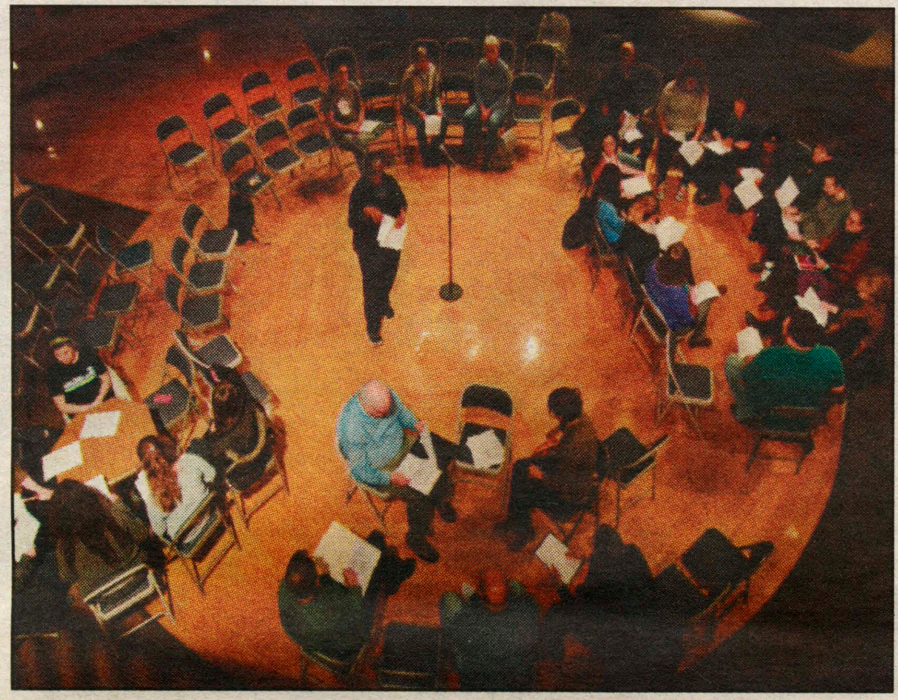

PHOTO BY OLIVIA FULLER '19

Those who attended were primarily staff and faculty. Discussions centered around topics like hiring, the administration and programs.

by Rylee Carrillo-Wagner '19
Staff Writer

"This is a working room tonight." Phyllis Breland, Director of Opportunity Programs and Interim Director of Diversity and Inclusion, started off the third Crucial Conversation of the school year with these words. During a previous conversation, prominent demands were identified and groups were created to address them.

On Tuesday, those present were divided into four groups: Structures and Programs that Would Help, Hiring, Conversations and Administration Statement.

Every group was provided with the same set of questions to address and then began conversations within these smaller groups. At the end of the night, each group reported on what their group talked about and shared their ideas and goals.

Structures and Programs that Would Help proposed the creation of a Diversity Board and an Action Group. The Diversity Board address questions and concerns in the communities as they arise and the Action Group would then implement their suggestions and or solutions.

This would be comprised not solely of students or faculty but would be a combination of both. The next step they identified was creating mission statements for these groups in order to more fully sculpt what they would look like.

The Hiring group asked why we do not have a more diverse staff and faculty. They voiced an understanding of the need for diversity and that communication between staff, faculty and students is imperative to future conversations.

The Conversation group followed directly afterwards and focused on two goals: how they can get more students engaged in the conversation and aware of the importance of community and engagement. Secondly, the group discussed the meaning of community, and how a sense of belonging can be instilled within members of the Hamilton College community.

While larger actions to address this were not fully fleshed out, they spoke about answer these questions within their own group over email discussions and then branching out to larger groups of people and larger actions as their personal understanding of the questions and solutions developed.

The Administration Statement group spent most of their time observing various mission statements including the college mission statement, mission

see Crucial, page 3

Disparities exist between departments' enrollments

by Kirsty Warren '18
and Dillon Kelly '18
News Editors

Two weeks ago, sophomores declared their concentrations. This has brought questions of department size back into focus. From 2012-2015 the average number of students enrolled annually in a department compared to FTE [professor or full time equivalent] ranged from 33.7 in East Asian Languages to 110.1 in mathematics. In that time frame, the two departments with the largest numbers of students, economics and government, had annual average enrollments of 1,228 and 1,234 students respectively. Economics had an average 11.5 FTE and thus an enrollment-FTE ratio of 107.1. Government had an average FTE of 13.5, resulting in a 91.6 average enrollment per FTE. Balancing varied enrollment with the need to staff all the departments a liberal arts college offers presents a consistent challenge.

When a professor's retirement or resignation creates a vacancy, departments submit proposals to the Committee for Academic Planning (CAP), which reviews the department's proposals and then makes recommendations to Dean of Faculty Patrick Reynolds. Dean Reynolds then makes hiring decisions based on those recommendations. Professor of Chemistry Karen Brewer, the CAP chair, explained that the perceived as a "cap" on hiring is better defined as an effort to maintain an overall 9:1 student-faculty ratio.

"There's a perceived 'cap' because we're not expanding the faculty at this time, or shrinking it, and we haven't done that for many years because the ratio has been nine to one," Brewer said. "There's a perceived 'oh we can't expand in any direction' and that is limiting. In the end, there are only so many faculty positions, so as a whole there's a cap. But there's not a cap on, say, a department of three can never expand to four."

Brewer used the hypothetical of a college where everyone decided to be a basket-weaving major to explain that while enrollment size is a part of the decision making process, a college cannot pour all of its resources into one area.

"If you only respond to that, you're not a liberal arts college, you're a basket-weavers union," she said. "How do you look to the future and say there will still be that many basket-weaving majors in 30 or 40 years?"

"The problem that the CAP is always trying to face is that there are the courses that fill up and the fields you need to say you are a liberal arts college," Professor Margaret Thickstun, the chair of the Literature Department, said. "Not all are equally popular. We want people to take courses they want but we also need a range and you still need to offer that choice."

In the past three years, 96 members of the class of 2018 declared as economics majors compared to 112 members of the class of '17 and 84 members of the class of '16. According to department chair Professor Paul Hagstrom, the department aims to have every professor teach a class with fewer than 40 students. 400-level classes are limited to 20 students and senior thesis courses are limited to 12.

"My concern for class sizes has more to do with the student experience than our workload," Hagstrom said. "We have a process in place to allocate faculty, and I trust that my colleagues and the administration considers the student experience when they make allocation decisions. Those decisions do affect how we teach our courses."

Professor Philip Klinkner, the chair of the Government Department, said that large class sizes lead to less interaction between faculty and students and a greater teaching load on intro classes.

"The problem is that two different students can come to Hamilton College

"The student who follows one path will have small classes and a lot of individualized attention. [Another student] who chooses something else will get a lot of big classes, and the faculty can be spread very thin." — Professor Philip Klinkner

and have very different experiences," he said. "The student who follows one path will have small classes and a lot of individualized attention from faculty. But somebody who chooses something else will get a lot of big classes, and the faculty can be spread very thin. There's a disparity of experiences."

That disparity carries over, Klinkner said, to faculty workloads. "The faculty has a five class load, for me that's all about how many blue books and papers I have to grade. If I have 80 students in an intro class, I don't have the same time to spend with each individual."

"We say come to Hamilton College you can take whatever classes you want when the fact is that you can take whatever classes you want as long as you have a good registration time if you're pursuing these larger classes," Klinkner said.

Some departments, he said, will

see Challenges, page 2

Robert Glasper Trio at Wellin

The not-your-average jazz trio brought its special mix of r&b and hip-hop vibes to a multi-generational crowd. It was part exceptional, part lacking. Review, page 10.

Challenges for students, faculty vary according to department size

from ***Disparities****, page 1*

dents but those departments are still necessary to an elite liberal arts institution. Klinker said that the Government department does whatever necessary to avoid turning away students and concentrators.

As Thickstun put it, the faculty is an "inflexible, cumbersome, slow-moving system." Thickstun explained that the hiring process has less to do with money and more to do with number of people employed by the college; for example, the vacancy opened by a retiring custodian could be replaced by a vice president (which would be much more expensive), and that would not be a problem. "Things that you would not think of as competing end up in competition with each other, like hiring a new counselor versus hiring a math professor."

Because of the merger last year between comparative literature and the literature and creative writing departments, Thickstun's department is the biggest on campus. "Of course we think we should keep all these people, others in other departments might disagree. Other colleges of our size have much larger literature departments."

Prior to the merger, the average enrollment per FTE of the English/creative writing department was 67.9. The student to faculty ratio in literature is smaller in comparison to the departments which are "bursting at the seams" as Thickstun said because Writing Intensive (WI) courses (which many lit classes are) are limited to 20 students and first-year courses (FYC) are limited to 16. "We are able to teach in ways we think are appropriate to the discipline," Thickstun said, thanks to the class size limits. Professor Stevenson Humphries-Brooks, chair of the religious studies department, said that WI and FYC class size limits also benefit his department.

The 2012-2015 average enrollment per FTE of religious studies was 63.5. From the perspective of a smaller department, Humphries-Brooks said that as of the 2017-18 school year, most of the 300-level courses will become 200-level. "I have juniors and seniors say, 'look, no one wants to take a 300-level course outside of their major because it jeopardizes their GPA,'" Humphries-Brooks said.

Thickstun credited the Office of Admissions' success in admitting classes which declare a breadth of majors. "Some departments have to do more to attract students, say geology for example, but once people are in the faculty are so fabulous that they stay," she said. "I don't know of a department that feels they have been hurt by the open curriculum. The faculty as a whole here tend to be very interdisciplinary themselves."

Ambassador Prudence Bushnell leads Levitt Center Workshop

by Emily Eisler '17
Staff Writer

On Feb. 20, the Levitt Center held the "Women Exercising Leadership Workshop," led by Ambassador Prudence Bushnell. Ambassador Bushnell, founder of the Levitt Leadership Institute, is a former U.S. Ambassador to Kenya and Guatemala, and is well known for her activism within the Department of State during the Rwandan Genocide. The overall focus of the workshop was to empower women to embrace their skills and values, have frank conversations about what it's like to be a woman in a patriarchal society, understand the challenges women leaders face and learn strategies to become transformational leaders.

Participants were asked to complete a worksheet before the workshop that asked about their past leadership experience as well as their goals for the near future. During the morning portion of the workshop, participants broke into pairs to discuss these worksheets and give each other feedback on their stories, allowing them to identify and own the skills and values reflected in their experiences. The morning also featured a frank discussion about the lack of female leaders in today's workforce.

Ambassador Bushnell pointed out that 34 percent of women do not seek out leadership roles, compared to 24 percent of men. She then spoke about ways in which women can help themselves and each other climb the ladder despite what she referred to as "male culture." These strategies included tips to be heard in professional and personal situations, giving feedback to and supporting the ideas of other women, seeking allies and knowing your goals. She placed a special emphasis on owning your strengths, having the participants, all of whom were women of varying ages, stand up one by one and state something at which they believed they were good.

In the afternoon, the workshop focused on the differences between transactional and transformational leadership styles as well as how to lead through inspiration. Giving some personal examples of leadership, Ambassador Bushnell spoke about her time in the Department of State during the Rwandan Genocide, when she was one of the few people in her department fighting to have the United States intervene. She also touched on her time as U.S. Ambassador to Kenya, during which the U.S. Embassy was bombed. Her stories of leadership during these times of crisis were incredibly inspiring to the women participating.

All of the women who attended the workshop had nothing but incredible things to say about it, and felt empowered and inspired by Ambassador Bushnell. Some students revelled in the chance to focus on women's issues so closely. The Levitt Center has reached out to the participants with an offer to continue the conversation, so hopefully those who missed the first session will be able to attend an upcoming event.

AMHERST BATES BOWDOIN COLBY CONNECTICUT COLLEGE

NESCAC NEWS

by Liam Wallce '16
Staff Writer

Williams cancels controversial speaker

Williams College's administration canceled a lecture by controversial writer John Derbyshire scheduled for this past Monday. Derbyshire's critics argue that some of his past works include racist views, particularly toward African-Americans.

Williams' President Adam Falk noted that the College has a history of welcoming speakers with a variety of views. Regarding what type of speech is not welcome on campus, he said, "There's a line somewhere, but in our history of hosting events and speeches of all kinds, we hadn't found it.

"We've found the line. Derbyshire, in my opinion, is on the other side of it. Many of his expressions clearly constitute hate speech, and we will not promote such speech on this campus or in our community."

Derbyshire was invited to speak at Williams by "Uncomfortable Learning," a student-run organization that focuses on bringing speakers with often contentious beliefs to campus. This is the second time this academic year that an event hosted by that group has been cancelled. During the fall term, the organization cancelled a scheduled appearance by Suzanne Venker, an outspoken critic of feminism, following widespread student condemnation of the event. Despite the similarity in these cancelations, the intervention of President Falk in the case of the Derbyshire lecture differentiates the events.

Wesleyan graduate and *Hamilton* creator wins Grammy

The critically acclaimed musical *Hamilton*, created and written by Wesleyan Alumni Lin-Manuel Miranda '02 — who also starred in the production — took home the Grammy Award for Best Musical Theater Album at the 58th Grammy Awards. Last Monday, fellow Wesleyan alumni Thomas Kail '99, who directed the musical, joined Miranda in the victory.

Given *Hamilton's* popularity, its victory did not come as a complete shock to many, including presenter Seth MacFarlane, who said "no surprise here" after reading the name inside the award envelope.

In keeping with the musical genre of the production, Miranda rapped his acceptance speech after receiving the trophy.

Middlebury graduate is the new president of Arts Insitute of Chicago

James Rondeau, Middlebury class of 1991, is the new president of the Art Institute of Chicago.

Rondeau began working for the museum in 1998, becoming the chair of the contemporary art department in 2004. Aside from curating a variety of exhibits by famous artists, he was involved in the museum's acquisition of the Edlis/Neeson Collection featuring works by the likes of Jasper Johns, Andy Warhol and Richard Prince.

In addition to a B.A. from Middlebury, Rondeau also graduated with an M.A. in art history from Williams College in 1994.

MIDDLEBURY TRINITY TUFTS WESLEYAN WILLIAMS

New Hamilton Reads program serves area schools

by Noelle Connors '19
Staff Writer

This semester, Hamilton's literacy program, America Reads, which ran successfully in Utica for five years, became Hamilton Reads. Due to confidentiality issues, Utica schools are updating their volunteer protocols, so they cannot accept program volunteers right now.

In Utica, the program was very successful, running four days a week to two different schools, so two elementary schools had a full week of Hamilton support every week. In Utica, the literacy rate was so low that volunteers were desperately needed. In the fall semester this year, no America Reads program could be run because of trouble finding new schools to serve.

Erica Quach '16, the student director for the Hamilton Reads program, describes the significance of this name change, "America Reads is on a national scale and is a very structured program. But with the change in locations this semester, we wanted to be able to explore new techniques to improve the program, so we decided to change the name of the program to Hamilton Reads."

Besides the change in name, the main change is the change of location. With Hamilton Reads, groups of twelve Hamilton students go to local elementary schools twice a week for about an hour and a half to tutor children who struggle with reading.

On Mondays and Wednesdays this semester, tutors go to Westmoreland Elementary School, and on Tuesdays and Thursdays to an elementary school in Rome. At the elementary schools, each Hamilton tutor works with one student for the entire semester to develop the student's reading comprehension skills. In a typical session, the tutors read three books with the students, a review book a new book and a preview book.

Hamilton Reads is a crucial program because it provides children with a unique opportunity they wouldn't otherwise receive to improve their reading skills. By working one-on-one with a tutor, studentsnot only practice reading, but also reading comprehension and writing, and gain the experience of having a mentor who supports them for an entire semester.

Most Hamilton Reads tutors work with students in second grade because it is statistically proven that if children don't reach a certain literacy standard by third grade they will never catch up to their peers.

"The program is great and I have enjoyed participating," student Eva Lynch '19 said. "It provides a way for students to receive extra help with their reading skills, and it promotes literacy."

It's fun for me to be able to see the girl I tutor genuinely enjoy reading her book, and it's great to be able to teach her new words and watch her progress as she begins to learn new methods of reading comprehension."

Hamilton students learn from trying to teach reading. The program also fosters strong connections between the Hamilton students and elementary school students.

One tutor, Christina Florakis'19 explains, "America Reads is a great program in which the challenge of simplifying what you know prompts you to think creatively, understand your small friend and speak with reason. I really enjoy learning with my small friend while she gains more and more confidence in her reading."

The new Hamilton Reads program is off to a successful start as it benefits Hamilton and local elementary school students alike.

Crucial conversation series continues

PHOTO BY OLIVIA FULLER '19

Director of Opportunity Programs Phyllis Breland facilitates discussion on Tuesday Feb. 23.

*from **Crucial**, page 1*

statements created by various student collectives, the LITS mission and the Honor Code, to name a few, and recognizing that these comprise Hamilton's values. They want to find the shared beliefs and values that pulse through each of these mission statements and reiterated them in order to make these commonalities more present on campus.

Ms. Breland ended the event with some final words and observations she had made throughout the evening. She noticed that there was "increased understanding" within each group which was result of asking tough questions and then working as a group to find the answers. Furthermore, each group approached the same questions from different directions yet none of the groups finished the sheet. "This was purposeful," said Ms. Breland. "These concerns cannot be solved in one night, but the conversations must continue."

She also noted that connections were also being made; faculty staff and students were engaging across departments to talk about the issues that concerned them and that they all wanted to fix. She reiterated one phrase specifically: "We want to share the load and the land."

Everyone in the room was deeply rooted in Hamilton College — whether they live here, study here, or work here and thus Hamilton as a community must share the load of these concerns in order to improve the College a place. The goal of these conversations is to "create something that is embedded in the fiber of our institutions that is sustainable." Ms. Breland ended the night with that goal in mind: "Let's make it sustainable."

Campus Safety Incident Report

In an effort to increase Campus Safety's transparency and draw attention to students' dangerous and destructive behaviors, *The Spectator* will publish a selection of the previous weekend's incidents each Thursday. The entire report is available in the online edition of *The Spectator*. Both Campus Safety and *The Spectator* will use their discretion regarding what is published.

Thursday, February 18, 2016

06:05 P.M. Fire Drills – Residence Halls
10:57 P.M. Noise Complaint – Milbank Hall
11:15 P.M. Criminal Mischief – Milbank Hall

Friday, February 19, 2016

10:10 P.M. Medical Emergency – Residence Hall

Saturday, February 20, 2016

01:35 A.M. Marijuana Complaint – Milbank Hall
01:46 A.M. Area Check – Dunham/Beinecke Lots
05:01 P.M. Noise Complaint – Griffin Road Apts.
06:00 P.M. Trouble Alarm – Taylor Science Center
08:09 P.M. Area Check – Wertimer Lot
08:45 P.M. Check the Welfare – Residence Hall
09:43 P.M. Noise Complaint – McIntosh Hall
11:15 P.M. Fire Alarm – Morris Hall
11:35 P.M. Noise Complaint – Minor Hall

Sunday, February 21, 2015

12:16 A.M. Noise Complaint – Carnegie Hall
01:29 A.M. Medical Emergency – Residence Hall
02:04 A.M. Concern for Welfare – Main Quad
04:12 A.M. Criminal Mischief – Bundy Dining Hall
11:13 A.M. Disorderly Conduct – 95 College Hill Rd
11:15 A.M. Marijuana Complaint – Morris Hall
05:47 P.M. Fire Alarm – Chapel
06:49 P.M. Medical Emergency – Residence Hall

Letter to the Hamilton Community: Crossed Wires

We participated in a facilitated conversation following the publication of letters to *The Spectator* by Professors Maurice Isserman and Nigel Westmaas (see 11 & 18 February Letters to the Editor). Each presented his perspective and experience of the "exchange" which then enabled us to identify the main misunderstandings and the underlying intentions of respective letter-writers. *The Spectator*'s framing of Isserman's letter ("Professor Isserman's letter is in response to concerns over criticisms of two of his colleagues on the faculty.") set in motion unintended consequences. Isserman was not attacking students and Westmaas was not calling Isserman a racist when he referred to Isserman and "white privilege." It was agreed that an open scholarly dialogue about race and campus race relations is an important event to be organized as soon as possible.

Maurice Isserman and Nigel Westmaas
Margo Okazawa-Rey and Lisa Trivedi, facilitators

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Celebrating 168 years, we were first published as The Radiator *in 1848.*

The Spectator

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Letters to the Editor Policy

The Spectator's Letter to the Editor section is designed to be a forum for the entire Hamilton community to discuss and debate campus, local, national and global issues. Pieces published in the section express the opinion of the individual writers and are not necessarily the opinions of *The Spectator*, its editors or the Media Board.

Letters to the Editor are welcome from all students, alumni/ae, faculty, friends of the college and Hamilton community members.

The Spectator has the following policies for submission:

1. Submissions are due by 10:00 p.m. on the Monday before publication. The editors reserve the right to refuse any late submissions.
2. Letters should be no longer than 500 words. The editors reserve the right to cut off letters at 500 words.
3. Letters submitted anonymously will not be printed.
4. *The Spectator* reserves the right not to publish any letter it deems inappropriate for publication.
5. If a piece is determined to be libelous, an unwarranted invasion of privacy, or an unnecessary and/or unwarranted ad hominem or personal attack, it will not be published.

About Us

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Where in the world is the Italian minor?

by Elza Harb '18
Opinion Contributor

On a last minute whim during the first semester of my freshman year, I decided to take introductory Italian. Though at the time I was just looking for another class to round out my schedule, it turned out to be one of the best decisions of my college career. I never knew what it was like to fall in love with a language, and now I realize that Italian is so much more than just a fourth class.

Italian is no longer just a class for me; it has become a part of my life. It epitomizes everything I love about Hamilton, with its welcoming community, academic rigor and caring professors. When I declared my Government major, I had to list why my academic plan so far helped me achieve the college's goals and purposes, and a lot of what I wrote had to do with Italian. It helps me understand cultural diversity, forces me to communicate and express myself well and has made me an ethical and engaged citizen.

Outside of class, the community of students learning Italian have popular weekly dinners, bimonthly movie screenings, visits to the Syracuse Opera, a radio show, food trucks and home cooked dinners to celebrate Italian holidays and heritage. We're one big Italian family.

At this point, you're probably asking yourself: why should I care? Well, despite all the great things I just described about the Italian community and although about 150 students enroll in Italian each academic year, there is neither Italian major nor a minor.

Recently, the administration tabled the department's proposal to start an Italian minor, citing vague reasons including future "sustainability" problems.

PHOTO BY PROFESSOR MARY SISLER

Italian students on their way to the Syracuse Opera.

Italian is the only language at Hamilton with no minor. So, I'm curious: why aren't other languages with lower enrollment rates evaluated by the same expectations of sustainability? Students will always be interested in taking Italian to assist with research in history and art, to study abroad in Italy or just because it's a beautiful language with a rich culture. By rejecting the Italian minor proposal, the administration fails to live up to the liberal arts education that we so value.

In a survey sent out to Italian students, about 60 students (87 percent of respondents) reported interest in being an Italian minor. Those who showed disinterest cited academic conflicts. These findings are significant considering Hamilton's small population. The numbers are especially impressive in comparison to other already established language minor programs. For example, in the fall semester of 2014, 102 students enrolled in six different Italian courses while 103 students enrolled in 12 different Chinese courses. The enrollment is so similar, yet Chinese offers a major and minor while Italian does not.

When applying to colleges, transfer Andre Burnham '18 looked for small schools with Italian programs, so Hamilton stood out because "some other NESCACs don't even offer the language." To his disappointment, when he got here he found out that there was no Italian minor.

"I will have taken six Italian classes and studied abroad by the time I graduate, and yet I won't have the official minor," Burnham said. He, like many others, is outraged that he is putting in the effort to study Italian, but won't have something as simple as a title on his diploma. "I don't understand why the administration would deny something that plenty of students are so enthusiastic about; it's so simple," he added.

Every Italian student I've talked to has similarly lamented about the lack of a minor. Kate Gwydir '18 tells me how rigorous Italian is here: "I've learned more in two semesters here than I did in four years of high school. I spend as much time on Italian as any other class." David Urbont '18 feels passionately about Italian because "the community here expands my love for Italian culture." Urbont and Gwydir agree that they want their passion to be expressed on their diplomas.

Gerard Pozzi '18, president of the Italian club on campus and an Italian language tutor, noticed that "we have such passionate attendance to our frequent events that build a strong, tight-knit community, which reinforces not only my love of Italian language and culture, but also the reason why I chose Hamilton." Pozzi told me that he appreciates the "high-energy gusto" with which students describe their Italian education and engagement. "Simply put, I'm disappointed," he said.

Created in 2011, Italian is a relatively new department at Hamilton, but has shown immense promise in terms of student interest. This interest reflects the national revival of Italian programs in America. Throughout the 19th century, Italian-Americans were treated as second class citizens in America and many schools stopped teaching the language. The lack of an Italian minor here shows the residual effects of that discrimination.

Why isn't there an Italian minor? As Italians would say, "Boh," (translation: I don't know). And, I don't know either. The administration should justify why they won't offer an Italian minor with stronger arguments. Or better yet, Hamilton should offer an Italian minor.

Letter to the Editor

Dear Editor,

The other day I came across an upsetting picture of a Facebook party invite from a Hamilton student for a party with the name "ANTONIN SCALIA IS F****** DEAD: A Party." At a school of less than 2,000, 800 received invites and over 100 marked that they would attend. This disturbed me not because I am a supporter of Justice Scalia's constitutional interpretation — full disclosure: I am — but because I am a human being.

Dancing on the grave of a decent person with a real grieving family is something I expect from internet trolls, not Hamilton students. Some will likely argue that pushing the boundaries and disregarding political correctness are necessary measures in comedy, but let's remember the cardinal rule of offensive jokes: They have to be funny. The Facebook invite I saw was neither funny nor artistic, but straight vitriol in the same league as Westboro Baptist Church's "God Hates Fags" signs.

Those who threw the party and attended should look to Justice Scalia's Supreme Court counterpart, Ruth Bader Ginsburg for guidance on respecting those with differing opinions. In her moving statement following Scalia's death, Justice Ginsburg wrote in part, "We were best buds… He was a jurist of captivating brilliance and wit, with a rare talent to make even the most sober judge laugh." Justice Ginsburg's statement was a beautiful reminder that even if we disagree with others, we can respect their brilliance and even cherish them as friends.

When I was at Hamilton, a fraternity threw a "Mexican Party" and used a picture from the John Stewart show of a Trojan Horse piñata to promote it. There were protests, sensitivity trainings and op-eds all over campus that informed me that the image made a mockery of the deceased who died illegally crossing the border — a bit of a stretch in my opinion.

But here we have a Facebook post that very clearly mocks the dead and even includes a culturally insensitive jab at Italian Americans. It has all the makings of a campus scandal, but as far as I know the traditionally loud campus activists have barely said a word. One would think that a student body that seems so intensely focused on tolerance would condemn this instance of very public speech that dehumanized a dead man simply for his constitutional interpretation.

I am not arguing that this party — or any party for that matter — merits the type of response my classmates and I saw to the infamous Mexican Party. The administration is right to refrain from shutting down or condemning the "Scalia is Dead" party. I am using my voice to ask students to reflect before acting because I believe we need more speech, not less. After all, I like to think Justice Scalia would have taken these types of things in stride, laughing before ardently defending these students' constitutional right to spew hatred at his memory.

- Megan Cairns '12

Let me live and give me life:

Art as resistance and reformation

by Terri Moise '17
Staff Writer

According to the Merriam-Webster dictionary, art is "something that is created with imagination and skill that is beautiful or that expresses important ideas or feelings." I disagree, as this definition implies that art is something that is to be controlled, defined and put aside, never being truly understood. Actress and writer, Josefina Baez, believes that art is unable to be truly defined, as "all matter is meant to be transformed."

Does art, and, by extension artists, have to be placed into a particular niche? In looking at the works of artists who belong to marginalized groups, there is a tendency for critics to automatically assume that these works must be seen through the lens of resistance. If a Black artist creates a piece, there is a particular lens through which the piece is analyzed and discussed. Rather than seeing the work as solely art, various questions are inherently posed. Is the artist discussing racial dynamics in the United States? Is the artist working through past struggles from his or her childhood? Is the artist reclaiming or commodifying Blackness?

The idea that the works of artists of color—as well as artists from other marginalized populations, such as queer artists—must exist in opposition to the dominant narrative as a form of resistance is problematic. Art does not need to meet any particular niche, yet we are taught that art must meet certain standards in order to be valid. Even Langston Hughes once said, "I want to be a poet—not a Negro poet." While people believe this implies that Hughes is aiming to be a White poet, perhaps the message should be interpreted as, "I do not want my art to be limited to what you believe Blackness means." The idea that artistry that is unrelated to identity or struggle is an exclusively White experience leads me to believe that the artwork of marginalized groups has only ever been perceived as two-dimensional and ultimately ignores the complexity of their existence.

As such, I argue for a redefining of art, particularly in its usage as a means of reformation. What inspires art? Is it musicality, rhythm, life, identity and/or past? Or does art allow for a particular reforming of one's self that is separate from one's life struggles. For me, when I think of the pieces that I write, I recognize that I am breaking down the barriers surrounding who I am and simultaneously reconstructing who I am in my art pieces. Yes, I am a Black poet, and my work challenges the structures that I live in, but my work also challenges my struggles with emotions, my fear of heights and my love of family, things that cross the barriers of identity and are not exclusive to my experiences or my identity.

Art is provocative. Art is vulnerable. Art is silent. Art is loud. Art is the poem in Spanish that we struggle to understand, but recognize how beautiful it must sound to the writer. Yet, for all the things that art is, art is not limited. With that in mind, we must recognize that artists from all backgrounds are three-dimensional in life and in their works. To forget that marginalized groups do indeed have an appreciation for life and beauty and want to capture the world for that simple fact, is to erase their authenticity. Baez says, "We [the marginalized] were told we have no soul. An independent Black artist surviving, is that not resistant enough?" My art is reformation, reclamation and, at times, retribution. Is that not enough?

An open letter to Bernie supporters

by Charles Dunst '18
Opinion Writer

PUBLIC DOMAIN
If Bernie loses the primary, Dunst '18 says, vote for Hillary.

Let me open by stating that I strongly support Bernie Sanders for the Presidency. He is the most consistent and strongest candidate on the issues of mass incarceration, civil rights, health care, the wealth gap, Citizens United and abortion, among others. I, for these reasons, am one of the Co-Presidents of the Hamilton College for Bernie Sanders group. Bernie represents the future of the Democratic party, embodying true progressive leftism that has been missing from the party for years. His platform is a form of leftism that even Barack Obama has failed to fully embrace. In response to Bernie's appeal of progressiveness, former Secretary of State, Hillary Clinton, has been forced to drift further to the left. Clinton, like Sanders, who opposes nearly every trade deal, recently came out against the Trans-Pacific Partnership (TPP), even though she wrote a large amount of the deal during her time as Secretary of State. Following Bernie's push for single-payer health care, Hillary was quick to state that she'll "defend the Affordable Care Act, build on its successes and go even further to reduce costs." Despite Bernie's massive grassroots support, Hillary, the "establishment candidate," is still the likely nominee. She has a dominant superdelegate advantage, more name recognition among minority communities and represents a form of moderate liberalism that is appealing to older Democrats. She is still a liberal, and one who will continue to push the left wing policies of the Obama administration. It is for this reason that I am urging Sanders' supporters not to rebuff her in the general election if she wins the primary.

Unlike many Sanders supporters, I do not hate Hillary Clinton. In fact, I am, in general, a fan of hers and I believe she would make a great president. If Bernie had not emerged from the forgotten shadows of Vermont, I would be more than content voting for her in the primary. However, right now, I just like Bernie better. I feel no animosity towards Clinton or her supporters, and I would urge fellow Bernie supporters to adopt this position.

I have heard Sanders supporters criticize Hillary with comments like "I'll never vote for her, only Sanders," "it's Sanders or bust," "she wasn't always in favor of gay marriage; she's a panderer," as well as "she's basically a Republican!" These comments are troubling, as they reveal a disturbing amount of naiveté among Sanders' supporters. I understand that Hillary is not your candidate. Believe me, I get it. But refusing to vote for Hillary Clinton in the general election is, simply put, childish and foolish.

Yes, Hillary's views, most notably on gay marriage, have changed. So have Joe Biden's and Barack Obama's. Don't forget, the seemingly evil Dick Cheney supported gay marriage before Barack Obama. We chalked up Obama and Biden's shift to an ideological evolution, yet we skewer Hillary for the same shift. While I certainly prefer Sanders' authenticity and consistency, I refuse to be "Bernie or bust." Both Bernie and Hillary are solid, liberal candidates who are committed to a progressive American future.

Let me conclude with a simple request. Dear Bernie supporters: I know you don't love Hillary Clinton, but if and when she obtains the Democratic nomination, you must show up and vote for her in the general election. I don't care what you think about her personally, whether she flip flops or if she isn't progressive enough. If you want to secure a progressive America, you must vote for her if only for the likely four Supreme Court nominations. Yes, I agree with you that Bernie is the better candidate. He is a true progressive, he is consistent and he is not tied up in any scandals. But, when compared to the GOP field, Hillary Clinton is certainly a liberal. Not only is she a liberal, but she is more experienced than any of the GOP candidates and would make an infinitely better president. Please, Bernie supporters, if you still want a progressive America, when November comes, you must vote for the Mrs. Clinton. She may not be your dream candidate, but she needs your support in order to secure the White House and keep a Republican out of it. As Mrs. Clinton explains, she knows that "a lot of young people are supporting my opponent and I want them to know that I support you and I will work for you." You and I may *#FeelTheBern now, but when* November comes, #ImWithHer and any logical Bernie supporters should be too.

Thumbs Up

Yodapez Show Last Night: ROCKON,KIDS!

Nomination for Student Commencement Speaker: Vote for Jessye. Sure, she threatened to drop out every day of college, but she has a lot of wisdom to impart.

Pub Night with the Career Center: Special skills: slinging back Utica Clubs.

Thumbs Down

No water on the Dark Side: Students had no choice but to pee in the still-functioning KJ water feature.

Senior Photos: The photographer told Jessye she reminded her of a young Charlton Heston. She told Carrie to hold back on smiling.

Planning to go to Medical School Event Rescheduled: Forward this to your parents in order to avoid an awkward dinner conversation this break.

Who Cares?

A$AP Ferg: Not the Spring Performer, rather, what you say on the way to the rager that will be held in Ferg 211 on Saturday night.

Tostada Workshop: "Bill, you have too much cilantro. Amy, tone down your cilantro."

Discussion about Kosher Dining: What do we do about the Commons turkey burgers that taste like hot dogs?

by Jessye McGarry '16 and Carrie Solomon '16

Disclaimer: The opinions expressed in this column are purely of a satirical nature, and are not representative of the views of *The Spectator* editorial board.

We want YOU

...to write for *The Spectator*!

Email spec@hamilton.edu if you are interested.

Bachelor and Bachelorette

Grant Whitney '17

PHOTO COURTESY OF GRANT WHITNEY '17

Hometown: *Hingham, MA*
Home on Campus: *Milbank 13B.*
Major: *Government.*
Turn On? *Canada Goose Jackets.*
Turn Off? *Anything that's not Canada Goose.*
If you were a dorm which would you be and why? *Rogers—a hidden gem. I think. Never actually been inside.*
Lights on or lights off? *Both, I like strobe lights.*
If you had to describe yourself as the love child of any two musicians, whom would you pick and why? *Jay-Z and Beyonce; I've always wished my name was Blue.*
What advertising slogan best describes your life? *Harley Davidson—"American by Birth. Rebel by Choice."*
What TV genre best describes you? *Telenovelas.*
What's the best pick-up line you've ever used/had used on you? *"Is your last name Campbell? 'Cause you're mm mmm good."*
What's your type? *O+*
What are three things you cannot live without? *The Father, the Son and the Holy Spirit.*
If you were any social space, what would it be? *Physical Plant.*
Where do you go when you want to be alone? *Chapel.*
If you could join one group on campus, what would it be? *Alpha Theta Chi.*
What's your patronus and why? *Emma Watson, because what Dementor would ever hurt that angel?*
If you could break one rule at Hamilton and get away with it, which would you choose? *Candles in my room. Everywhere.*
What would you give a thumbs up? *Season 1 of* House of Cards.
What would you give a thumbs down? *Season 3 of* House of Cards.
Who would you say is your campus crush? *Abby "Dabby" Uehling.*
Who would you say is your faculty crush? *Mireille Koukjian.*
What would your perfect date be? *A Tyga concert.*
What is the weirdest thing currently in your room? *Mountain goat horn.*
If you could remake the points system, what would be the number one offense? *Changing the speed of the toaster.*
If you were a food, which would you be and why? *Squash because they're yellow.*

Katie Bor '16

PHOTO COURTESY OF KATIE BOR '16

Hometown: *Staten Island, NY*
Home on Campus: *Babbitt Residence.*
Major: *Mathematics.*
Turn On? *Neck beards (and humility).*
Turn Off? *Neck beards (and short tempers).*
If you were a dorm which would you be and why? *Wally J...I've never fully fit in but I try.*
Lights on or lights off? *Off.*
If you had to describe yourself as the love child of any two musicians, whom would you pick and why? *Shakira and Snoop Dogg.*
What advertising slogan best describes your life? *Keeps going and going and going.*
What TV genre best describes you? *Docu-fiction.*
What's the best pick-up line you've ever used/had used on you? *"Are they real?"*
What's your type? *Must be tall and into musicals.*
What are three things you cannot live without? *Food, water and my fingers.*
If you were any social space, what would it be? *Pub.*
Where do you go when you want to be alone? *The fields past G-road.*
If you could join one group on campus, what would it be? *Sig.*
What's your patronus and why? *A pug because I celebrate god's mistakes.*
If you could break one rule at Hamilton and get away with it, which would you choose? *Cover everything in tapestries.*
What would you give a thumbs up? *Ronnie's breakfast omelets.*
What would you give a thumbs down? *North Korean work camps.*
Who would you say is your campus crush? *Jasper Nash.*
Who would you say is your faculty crush? *Robert Kantrowitz.*
What would your perfect date be? *A hike up to an isolated picnic followed by great sex.*
What is the weirdest thing currently in your room? *Risa Nagel.*
If you could remake the points system, what would be the number one offense? *Wearing shorts in the winter... PLEASE STOP THAT.*
If you were a food, which would you be and why? *Turkey bacon... because I love turkey bacon.*

Hamilton history: Cannons, sundial, chair, oh my!

by Molly Geisinger '19
Staff Writer

After driving up scenic College Hill Road and taking a right to the Office of Admissions, the first thing to catch the eye may be the perplexing collection of objects out front. Though not the most typical selection of welcoming items, only history can explain how a stone chair, two cannons and a sundial have found their way to the front lawn of the Chet and Joy Siuda House.

Elihu Root, who graduated from Hamilton College in 1864 as valedictorian, later went on to join President William McKinley's cabinet during the aftermath of the Spanish-American War. As a long time trustee of the College, Root donated two captured Spanish cannons in 1898, testaments to his assistance in establishing the American empire in the Caribbean and the Pacific.

The two cannons were originally bronze, but corrosion has contributed to their teal appearance since their arrival. Inscribed on each cannon are the dates "Seville 16 de Octubre de 1828" and "Seville 20 de Mayo de 1806," along with the names Hipsenor and Luis Collado. The two cannons came to Hamilton all the way from Santiago de Cuba supposedly around the end of the 19th century, and it is unknown why they have been engraved.

Before the cannons arrived on Hamilton campus, they were originally cast at the Royal Cannon Foundry of Seville. At first they were heavy field guns, which were to be towed by eight horses on two-wheeled carriages. However, in about 1862, they were rifled to accept elongated shells, for the purpose of improving accuracy and range, a meager improvement according to today's standards.

Since their arrival, they were mounted at each side of the flagstaff, noted in an entry in the Hamilton Literary Magazine from April 1900. Though the cannons have, supposedly, stayed in this location for over two centuries, they were unmounted on occasion at least once.

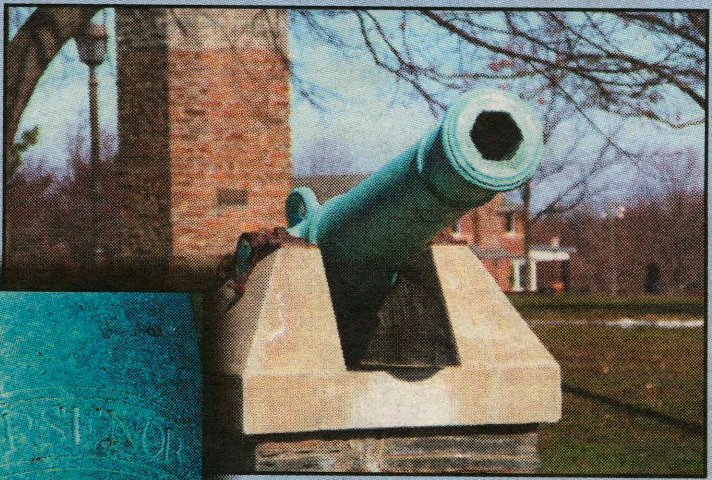


PHOTO BY BENJAMIN MITTMAN '18

PHOTO COURTESY OF THE HAMILTON COLLEGE ARCHIVES

Half-Century Annalist Letters—a tradition that began in 1865—reminisce about classmates, the College and faculty from 50 years earlier. According to the Class of 1906 Letter, delivered by Reverend Alexander Thompson in 1956, sophomores and first-year students heaved one of the cannons down the Hill and across the bridge to the house of Professor Henry Ibbotson, known as "Dib." The underclassmen brought the cannon right up to his front door, rang the doorbell, and upon seeing the muzzle of the cannon, Dib "threw up his hands and cried, 'My God, gentlemen.'"

Sitting between both cannons is a stone armchair, marked with the date 1882. According to tradition, most graduating class members give an object and plant a tree, both of which are situated in close proximity to each other. In an old photo, given to the College in 1961 but taken by a member of the class of 1909, the chair sits alongside a sapling. Though no records indicate when or why the chair was relocated to the front of the Admissions Office, past entries demonstrate that various statues have been moved due to their obstruction of lawnmowing routes.

Finally, the sundial's history tends to be equally as evasive as the chair's in regards to its origin and placement. The sundial similarly bears the marking of a year, 1870, which indicates that it was a class gift as well. In vintage photos of the Hamilton campus, it has been spotted next to a newly-planted tree in an undefined location. However, in later photos, the sundial appears at the foot of the flagpole, joining both the chair and the cannons and a nearby flag from the '60s—'70s which is inscribed with the words "Black Power."

The chair's and the sundial's histories tend to remain relatively vague. Though it seems random that they should be placed directly in front of the Admissions Office, there may be justification for their placement. As each of the objects marks a manifestation of class pride, they can serve as ideas for future graduating classes of the endless options for gifts, as well as an assurance of any gift's longevity.

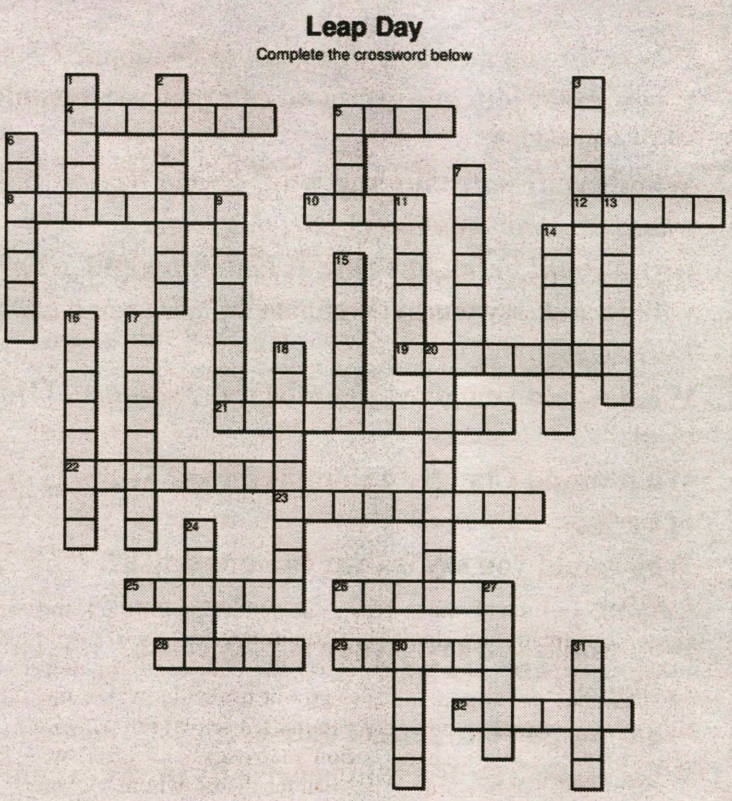
PHOTO BY BENJAMIN MITTMAN '18

356.2422, the actual number of days it takes for the earth to orbit around the sun. This is why Leap Year was instituted: to compensate for the extra fraction of time every calendar year. Commemorate this special day by leaping into this tricky crossword puzzle! Test what you already know and learn a thing or two about this unusual day.

by Ian Antonoff '16 and Amelia Heller '16
Features Contributors

Across:
4. Those born on leap day are thought to have special___.
5. Number of people born on Feb 29th around the world (in millions)
8. Lead actress in *Leap Year* the movie (2010)
10. Leap day symbol
12. Calendar system that did not account for leap day
19. Political event every leap year
21. Popular amusement park that stayed open 24hrs on Feb 29th in 2012
22. Technically, it will take you 84 years to be able to enjoy this rite usually celebrated by 21 year olds
23. Concept of leap year was developed by _____
25. A Danish man must give 12 of these to a woman if he rejects her on leap day
26. Roman Emperor who first insisted that an extra day be added every four years
28. Pope Paul the _____ was born on leap day
29. Those that established Feb. 29th as leap day
32. Astrological sign of leap day babies

Down:
1. Country that believes 'women are erratic during leap years'
2. Pirates of _____, the opera in which leap day plays an important role
3. Where women were first accused of being witches on 1692's leap day
5. Leap year happens once every _____ years
6. The first ever ________ club opened by Hugh Hefner on 1960 leap day
7. It is a tradition to encourage women to _____ on leap day
9. Country that believes leap years are bad for crops and livestock
11. Country in which it is unlucky to marry during a leap year
13. Texan city self-proclaimed "leap year capital of the world"
14. Leap day ______: 30 Rock character dressed in blue and yellow on leap years
15. Famous rapper born on leap day
16. Day of the week leap year 2020 will fall on _____
17. International sporting event every leap year summer
18. Roman astronomer credited for creating the Julian Calendar
20. Name of people born on Feb. 29th
24. Irish family with record for most generations born on leap day
27. Country that believes leap years bring freak weather patterns
30. Amount of time added for leap years on Hindi and Hebrew calendars
31. Saute-Mouton is the French name for leap year, although its literal translation is leap _____



Last Week's Answers:
Across: 3. Adele 4. Seacrest 6. Berry 10. Santana 11. Kanye 13. Kendrick 14. LLCOOLJ 15. Jackson 17. Madness 18. Supernatural 21. Common 23. Unity 24. Beatles 25. Vampires 27. Selma 29. BadBlood 31. Wonder 32. Three 33. JCole 34. JayZ
Down: 1. Muse 2. Latifah 5.ElleKing 7. RunDMC 8. Macklemore 9. Staples 12. Snoop 15. JackU 16. MortSahl 18. Swift 19. LadyGaga 20. Drones 22. Legend 26. Glory 28. Twenty 30. Bowie

Ocean Blue Restaurant: a pearl in Utica

by Sophie Gaulkin '17
Features Editor

The world is your oyster at the new Ocean Blue Restaurant and Oyster Bar in Utica. It has been met with mixed reviews since its opening in October 2015. However, it seems the tides are turning for Ocean Blue. We highly recommend it.

Located on the roof of the LANDMARC Building at 118 Columbia Street, this restaurant has a unique philosophy: dining should be more than great service, food and drink; rather, it should be a complete experience.

Inside, they have expertly mixed interior design styles that combine for an aesthetic success—sophisticated black-and-white décor meets an inviting copper bar. Floor-to-ceiling windows, incomparable to those of dark-side residence halls, display a beautiful and largely unseen view of the city—a city which, if this restaurant gives any indication, is on the precipice of a commercial and cultural renaissance.

Be sure to come when the weather improves, as Ocean Blue also has a roofdeck to enjoy the breathtaking view from an even closer seat. Most notably, guests can enjoy Ocean Blue's open kitchen, which stands as a testament to their dedication to honest quality when preparing food you won't be able to find anywhere else in the area.

The waiting staff members are knowledgeable, polite and personable. When Ocean Blue returns to tranquility after a wave of guests, some of the chefs will occasionally walk around the tables, introducing themselves and asking, with complete sincerity, how the food is.

In the simplest of terms, the food was excellent. On several different levels (creativity, flavor, quantity, appearance), each dish is exactly what Ocean Blue set out to do—create more than just a meal, but a full experience. Even the traditional "classics" such as filet mignon, fried calamari or vegetarian lasagna are given a culinary twist. For instance, the filet mignon is accompanied by parmesan truffle fries for an added flavor infusion that demonstrates their emphasis on details. While you're sure to be left satisfied, you're also bound to leave with a strong determination to return for more soon.

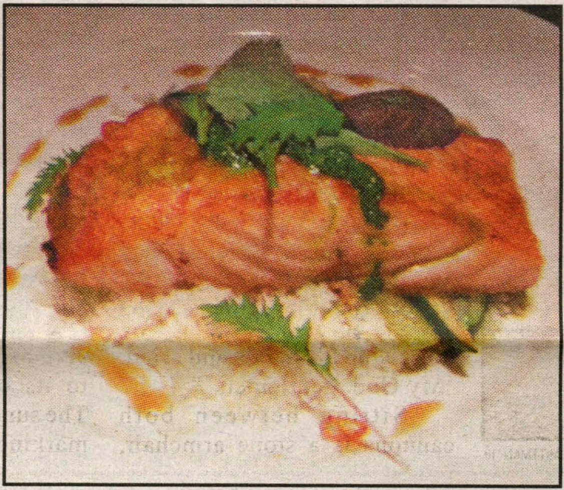
The oyster bar in particular offers a choice of fresh oysters from both the east and the west coast. Different types are switched out frequently, so you can always take advantage of trying a new variety of oyster. We suggest ordering some from the east coast, if you can't try them all. One might even say, "Mother of Pearl! These oysters are great!"

Despite questionable reviews, it was truly difficult to find flaws in either the service or the food. The only possible disincentive for college students would be the price (entrées range from $16-48 dollars). Taking all this into account, the atmosphere somehow remains casual with a "come as you are" type of vibe.

Ocean Blue is open for lunch from 11 a.m.-4 p.m. Monday through Saturday; dinner from 4-10 p.m. Monday through Thursday, 4-11 p.m. Friday and Saturday and 3-10 p.m. on Sunday; Sunday brunch from 11 a.m.-3 p.m.; and they are open for "late night" from 11 p.m.-2 a.m. on Friday and Saturday. We recommend making a reservation, especially if you plan to go during dinner-rush hours. Call them at 315-735-2583 (BLUE).

PHOTOS BY SOPHIE GAULKIN '17

Steak tartare with cornichons, yolk and crostini.



From left to right: East and west coast oysters, salmon rockefeller and a flourless espresso cake.

Sex and the Campus

Let's do the timewarp again!

by Kate Cieplicki '16
Features Writer

This past weekend I attended my last Rocky Horror Party of college. Rocky Horror is always one of my favorite all-campus parties (which isn't really saying much, but still). Who doesn't love wearing lingerie to the Annex and helping men put on absurd amounts of make-up? Aside from its superficial appeal, I think that we can all learn a lot about sexuality from our night at the Rocky Horror Picture Show. Despite its problematic bits, I like what the movie, show and the party have to say about gender nonconformity, sexual experimentation and the importance of embracing your inner weirdo.

First of all, Rocky Horror challenges Hamilton's pervasive gender conformity. For once, the straight guy in the Bean boots, jeans and Patagonia pullover is the outcast. Men wear corsets, tight pants and fishnets while women wear the same without being shamed or judged. From the back you often can't tell who is a he, a she or a they and this adds an air of adventure and playfulness to the evening. Some people find themselves attracted to people whose genders they didn't think they were attracted to or to people whose genders are unclear. As gender becomes more fluid, people begin to see their sexuality as more fluid. Such a way of thinking effectively breaks down the archaic yet still pervasive structures of gender conformity and heteronormativity.

As the constraints of gender go out the window, the opportunity for sexual experimentation increases. Too often we let gender define whom we are willing to get down with. Rocky Horror encourages us to expand our horizons. When a man can be beautiful like a women and taste like a woman, the feelings associated with making out with him can be comparable to making out with a woman. Of course some people (myself included), prefer certain genitalia, so for a straight woman actual sexual intimacy with a female-bodied person may not get you hot and bothered (vice-versa for straight men), but a dance floor make-out can be an exciting experiment only possible at Rocky Horror.

The dance's environment (along with an understanding of the film's plot) also opens the door for initiating threesomes and even orgies. In *The Rocky Picture Show* a bunch of the main characters have an orgy in a pool and each member of the central "heterosexual" relationship sleeps with at least one other person. Both members of the relationship realize that vanilla views on relationships and sex are no fun. We all need this reminder sometimes and the sooner we all realize that polyamory and swinging can be liberating and fun sexual practices for many people, the better our Annex parties will be!

Even as Rocky Horror encourages us to see gender as more fluid and experiment sexually, it also encourages us to embrace our inner weirdo. Sexuality is weird and so is gender. Rocky Horror provides us all with a night when we can forget what's normal and wear what we want. We have permission to be as absurd as we want. We can be hyper-feminine or push against traditional representations of gender entirely. Rocky Horror is a night for the weirdos, for the people who appreciate science fiction plot twists and cheesy musical numbers. The inclusiveness environment of Rocky Horror reaffirms my belief that Hamilton would be a much more fun place if we all didn't care so much about what other people thought of the way we dressed and acted.

My main complaint about Rocky Horror is that it only happens once a year. I wish men could wear corsets and make-up to every party and not be judged. I wish women could wear fishnets without being slut-shamed. I wish the gender nonconforming folks among us could go out in whatever they fancied without fear or shame. I propose the following changes to Hamilton's going out culture to ensure that Rocky's Horror's sexually open climate persists. First, guys, you should really rock "guyliner" from time to time. It makes your eyes look great and gives you an undeniably smoldering look. Second, let people wear what they want about without being judgy and rude. Girl in a sparkly dress? Great. Guy in a sparkly dress? Cool! Not sure of someone's gender? Who cares! Let them be them and if you're attracted to them try to make some (consensual and respectful) magic happen. If the live-and-let-live mentality of Rocky Horror persisted year-round, then Hamilton would be a much safer place for all genders and would be a way cooler campus to party on. Live life like every night is *The Rocky Horror Picture Show*.

Glasper brings all-age crowd for new jazz sound

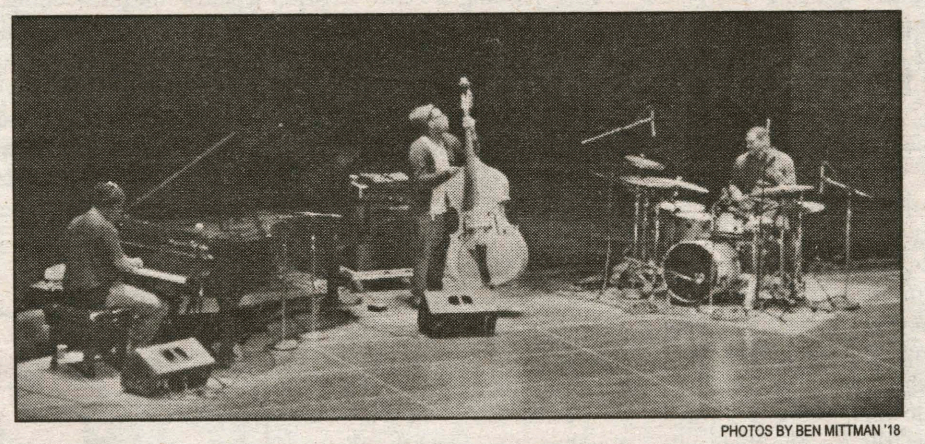
by Lucas Phillips '16
Editor-in-Chief

For those of us who regularly attend Wellin Hall concerts, it's basically a fact of life that the median age of the audience is advanced enough to qualify for Medicare. That wasn't the case this past Saturday when pianist Robert Glasper's trio brought his hip-hop-infused brand of jazz to the stage.

Glasper came onto the scene while at New York City's New School, touring with bassist Christian McBride, trumpeter Terence Blanchard, guitarist Russell Malone and others. He has made a name for himself for bringing hip-hip influences into the jazz genre. In 2012 his album *Black Radio* won a Grammy for Best R&B album, and projected the pianist into prominence in both the contemporary R&B, hip-hop and jazz worlds.

Most of the night's tunes were drawn from Glasper's most recent recording, *Covered* (2015), his first trio album since his 2007 *In My Element*. The set opened with a song intended for the album but not released—Prince's 1987 single "Sign o' the Times." The sound was awful—the bass too boomy to be distinguishable, the piano sounding more electric than acoustic through several mics—which belied the crisp, dry approach from the bass (Vincente Archer) and drum (Damion Reid) chairs. The tune was perfect for the trio's new approach with Archer locking down the groove with the song's original bassline and Reid showcasing his electronic music-influenced 16th subdivide feel. Glasper moved from the song's melodically minimal melody into a solo which mostly just added texture to the groove. If one had gone in expecting swing, this was the time to drop one's expectations what a jazz trio sounds like.

The majority of the songs on the night, as on the album, were covers, and with the second song, Glasper paid tribute to the legendary Herbie Hancock with the latter's "Tell Me a Bedtime Story" (1969). The lush melody took well to Glasper's incredibly sensitive touch, and the drum felt like it picked up where Herbie's drummer left off, eschewing all last touches of swing in another gem of metrical precision. Reid's approach has advanced considerably with Glasper since his introduction of the feel on "F.T.B." from *In My Element*. His solo on the Hancock tune used almost exclusively skins, showing off the technical extremes of subdivision his style had been hinting at. The song seemed to end with an unexpected unison in the drum solo, but picked back up after applause. The band then stopped again, waiting for Glasper to keep playing on after



PHOTOS BY BEN MITTMAN '18

Contemporary pianist Robert Glasper treated Hamilton to a memborable concert in Wellin this past Saturday.

the end of a phrase. He looked at them in mock confusion, exchanging gestures back and forth for comic effect. This began a joke that was going to last the whole show. 'Am I supposed to be playing?' Glasper seemed to ask. 'Are you sure? What, piano? Okay, then.'

He then launched into a solo piano piece. Glasper showed his unbelievable chops, imitating first one piano style then another—Oscar Pettiford, Art Tatum, Fats Waller, Herbie Hancock—and freely weaving in quotes from all genres of music. After a kaleidoscope of textures, Glasper settled into the jazz standard "Someday My Prince Will Come." He hit a note that was unusually resonant and stopped, playing only octaves of the note to get the ring-back from the room. He turned to the audience with a look that said, "You hear that?" before plunging back into his improvisation.

The pianist's rapport with the audience was mostly built on his casual attitude onstage and goofy jokes, which got the rest of the trio to laugh, too. He was dressed in jeans and a t-shirt, and he sometimes pulled out his cellphone while playing (to set up recorded audio, as it later turned out). One could see his young son dancing just offstage. It put the audience at ease and made possible a special moment later in the set. Reading his audience, Glasper threw in a quote from Kirk Franklin's gospel hit, "The Reason Why I Sing." Audience members began singing along and Glasper with them. It was a wonderful moment.

The set featured one more jazz standard, "Stella By Starlight," which the group recorded for *Covered*. The lighter texture allowed Archer to finally become discernable, though he didn't do much with the opportunity. The song is worth mentioning because it was a chance to see Reid's mind-blowing brushwork. It was a welcome change in texture on a night marked by a kind of uniformity.

Once the band hit their hip-hop jazz idiom, they stuck with it. The drum style, while initially surprising, eventually wore off its surprise factor and it became hard to distinguish one song to the next. A low point in the night was Reid's second drum solo, which occurred outside of the context of a song and sounded virtually identical to his first solo, conveying no more than his chops.

Glasper gave almost no room to the rest of the group to speak. Archer took only one solo on the night, and even then scarcely left the low register where he'd been discretely playing as little as possible. As in Reid's second solo, Archer's felt a bit more like a show of technique—certainly no shortage of it—than an artistic statement. It says something that for at least half of the encore, Archer and Reid spent their time waiting at their instruments while Glasper played and made jokes. In fact, the performance felt like a Robert Glasper Experiment concert, just without any of the other features soloists those usually entail.

In short, Glasper hogged all the space. His command of the piano was daunting and his touch hauntingly beautiful, even with bad-quality mic'ing. The highlight of the night was definitely Glasper's performance of "Levels." He has a special way of playing ballads, and this one played to all his strengths. It's also, incidentally, my favorite track from *Covered*. But I couldn't help but feel that Glasper failed to use all the resources of his trio. He failed to let them make use of his technique of shifting textures, of moving styles and his wandering, curious virtuosity. I think it was a missed opportunity.

Still, no one plays this evolving form of jazz better than Glasper and his bandmates. The concert drew an unusually big and age-diverse crowd, and went a long way in showing how alive and dynamic the genre of jazz is today. It's surprising to cap off a review this way, but I must say: Despite moments of undeniable monotony, it was a brilliant performance.

WHCL 88.7FM

Show Profile: *Haircuts in Sweden*

Tuesdays at 7 p.m.

with...

Eli Shakun '16, Conor Bradley '16 and Brian Sobotko '16

Haircuts in Sweden, a spinoff of the widely popular Rules of Basement Banter, combines two of WHCL's top-rated shows from two semesters ago. Brian Sobotko (from the Rules of Shotgun) teams up with Eli Shakun and Conor Bradley (from Basement Banter) to form a delightful combination of humor, wit, and music. This radio show combines a great mix of music with some real stories, games, and guests. The trio spent a semester abroad together in Sweden and will recap the events and check in with old friends.

PHOTOGRAPH BY XPASSENGER, DISTRIBUTED UNDER A CC-BY 2.0 LICENSE

The Red Hot Chili Peppers perform at a festival in Landgraaf

Typical Playlist:

"Country Pocket"
– Parsonsfield

"Tightrope"
– Walk the Moon

"Dosed"
– The Red Hot Chili Peppers

Esatablished in 1941, WHCL is a non-profit, student-run, free-form radio station. Located atop College Hill in the beeaautiful village of Clinton, New York, it boasts 270 watts of power and runs 20 hours a day, 7 days a week.

Outing Club hosts Banff film fest

by Ghada Emish '19
Staff Writer

As a way to celebrate and promote the vigorous spirit of outdoor sports, the Banff Mountain Film Festival World Tour showcased nine short films last Wednesday Feb. 17 about interesting adventures in the wilderness.

Eclipse: This film is the story of Reuben Krabbe's quest to take a photograph of a person skiing down a mountain in front of the 2015 solar eclipse in Svalbard, in the Arctic Ocean. The irony of Krabbe's endeavor to embark on a long, exhausting journey for the sake of a 2-and-a-half-minute event seemed so explicit in the way the professional skiers who escorted Krabbe and himself reflected candidly, in the first shot of Eclipse, on the seemingly absurd goal of their journey.

However, the adventurers were able to plan effectively to take the shot, did not approach their goal with undue seriousness and even in their hardest times, when their snow riders were trapped in deep, frozen rainwater, their sense of humor persisted and they dealt with the situation in a realistic way.

*see **Banff**, page 12*

Thomas '85 lectures on Albert Murray's "Blues Idiom" in 20th century America

by Jake Altman-DeSole '18
Staff Writer

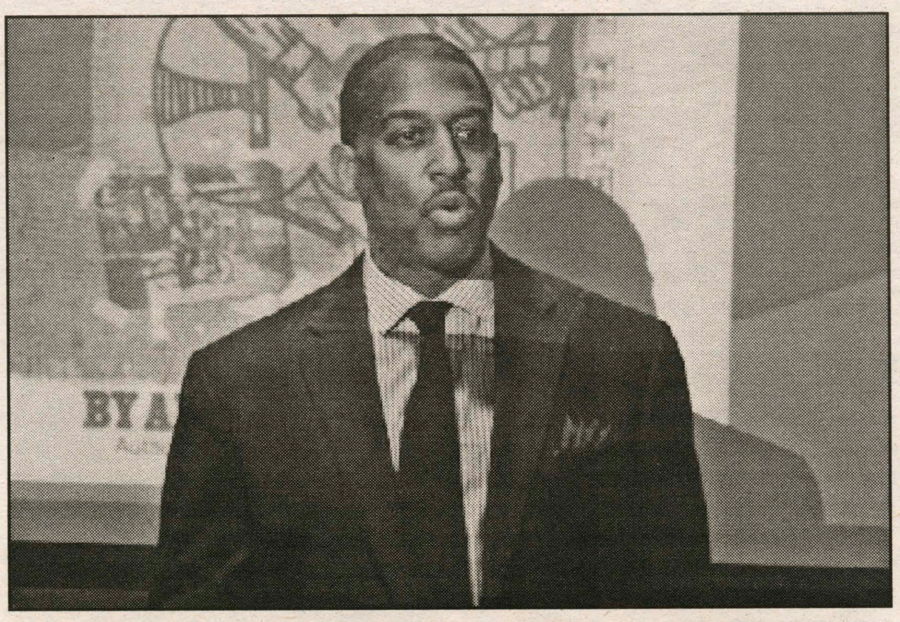


PHOTO BY OLIVIA FULLER '19

Cultural critic Greg Thomas '85 comments on Albert Murray's blues idiom approach to life.

This past Thursday, Feb. 18, Jazz Critic and Hamilton Alumn Greg Thomas '85 delivered a moving lecture on the "Blues Idiom" life philosophy, as developed by 20th century literary and jazz critic Albert Murray. Thomas began his lecture with a summary of early history of the blues, from the days of New Orleans group free styling all the way through the 20th century, highlighting the evolution of blues not only as an art form but also as a distinct worldview. After providing this context, Thomas presented the insightful ideas of Murray, who lived through the whole period and defended the philosophical legitimacy of the genre with courage and brilliance.

Thomas said the blues ultimately boils down to the tendency of all peoples in a struggle to make the best of their situation. The individual in a tough spot must make use of the blues idiom by acknowledging the truth that life is often, as Thomas put it, "A low-down, dirty shame," and not giving up. Practitioners of the blues idiom insist that creative expression is the best way to relieve the pressures of a challenging life.

The blues, therefore, is a profound fusion of honesty and tremendous persistence in the face of daunting adversity. A jazz musician, such as Louis Armstrong, Billie Holiday or Duke Ellington, is always honest about the difficulties of life yet maintains a remarkable dosage of hope.

In particular, Thomas related this worldview to the Black American experience that was the original impetus for the blues music genre. Racism, poverty and all the other challenges of life for early 20th century African-Americans birthed this philosophy.

Thomas then presented to the audience Murray's insight that blues improvisation embodies the human dealing with hardship. The clip of Charlie Parker's solo over the break in "Night in Tunisia" best exemplifies this phenomenon. Parker was a legendary alto saxophonist whose demons (primarily heroin) were also well known. His triumphant solo zigs and zags from high to low notes moving from softer to louder volume.

The listener quickly feels the sense of panic, urgency and persistence that emanates from Parker's sound. Charlie Parker dealt with racism and addiction at the most extreme levels, yet he somehow managed to produce a stunning body of work and become, arguably, the greatest alto sax player of all time. He, like so many of his contemporaries, lived the blues idiom.

According to Thomas, this blues worldview, this "frame of acceptance," was developed among people living in subhuman conditions to deal with those conditions gracefully. Charlie Parker died at 38, and so many other talented musicians of the 20th century dealt with drug addiction, infidelity and feelings of intense loneliness.

During the Q&A portion of Thomas' presentation, an audience member asked, "Should we idolize these musicians even though they had so many demons? Should they be considered role models?" Answering this question thoughtfully, Thomas explained that "People living in subhuman conditions often develop subhuman traits" in order to survive and deal with the overwhelming difficulties of those conditions. The blues was one of those evolutionary art forms that came directly out of despair, yet always responds with hope and dance. The blues acknowledges that humankind has a dark side and a good side: it is always honest about hardship but never gives in to despair.

Despite an energetic performance, Magic Man at latest coffeehouse lacks authenticity

by Max Newman '16
Arts & Entertainment Editor

Magic Man performed in Tolles Pavilion this past Thursday as part of FebFest and CAB's Acoustic Coffeehouse series. The rising indie rock band has been under the spotlight since its global hit single "Paris" came out in 2014.

Magic Man's lead singer, Alex Caplow, engaged often with the audience.

The Boston-based group delivered a highly energetic performance. Lead singer Alex Caplow stood at the very front of the stage for a majority of the concert, which allowed him to consistently engage with the crowd. Frequent engagement with the audience was key to the group's success, considering its music is highly influenced by dance music—namely catchy hooks and bass-heavy progressions.

Tracks like "Texas" and "Catherine" embody Magic Man's identity as a modern indie rock group. However, the band's late entrance into the market has handicapped its ability to create a unique identity. Acts producing music in the genre, such as Grouplove or Walk The Moon, have had established fan bases for quite a few years now. Magic Man's mediocrity was not due to a lack of talent, but a lack of originality.

This is not to say a show can not be entertaining without originality, yet Magic Man was burdened with the task of entertainment, which CAB did not help accomplish. Despite the show's lively setlist, CAB decided to include its usual coffee tables in the back of the Annex. The gap created a detachment between the band and the audience members, many of whom were sitting down for the majority of the concert.

PHOTOS BY MIKE VEROSTEK '16

Magic Man, a rising indie pop band known for its hit single "Paris," performed in Tolles Pavillion last Thursday.

Caplow may have better-reached more audience members if the setup was more conducive for dancing.

However, Magic Man did deliver two impressive covers. The first, "Your Love," by The Outfield, brought the crowd back to the 1980s. Magic Man's cover of "The Middle," by Jimmy Eat World, however, was much more relatable. This latter cover was so exact, down to the renowned guitar solo, that in this case originality was irrelevant.

All in all, the Coffeehouse was a success. The turnout was impressive, and the band engaged with the crowd. For this music critic, however, the band's lack of originality signals concerns for its future.

Hispanic Studies Department continues film series with Ávila's *Infancia Clandestina*

by Kyandreia Jones '19
Staff Writer

Last Tuesday, Feb. 16, the Hispanic Studies Department showed *Infancia Clandestina* (2012). The film was the second screening for their film series celebrating the new wave of Ibero American Cinema.

Director Benjamín Ávila's *Infancia Clandestina* (*Clandestine Childhood*) is based on true events. Set in 1979, the film explores the life of an adolescent boy, Juan (played by Teo Gutierrez Moreno), who returns to Argentina with his family after years in exile. Trying to evade military forces that plague their homeland, the family lives with nothing more than their fake identities and a hope that they can outrun the government. However, the political beliefs of his parents (César Troncoso and Natalia Oreiro) threaten the safety of young Juan and his baby sister Vicky. Further, his parent's support of President Péron, namely their goal to increase awareness and reinforce his ideas, compromises Juan's childhood.

At the beginning of the film, the scenes alternate between live-action and animation. As Juan embraces his new name, as a superhero would assume his or her identity, the use of animation becomes clearer. Unlike a superhero, Juan must play his role as "Ernesto" with sincerity, care and constant awareness because one slip can result in his parents' demise.

As a break from the seriousness of the central plot, the film delves into the story of Juan and his crush, María (Violeta Palukas). The love story serves as an indicator of Juan's loss of innocence and his childhood.

For example, after Juan experiences the death of a loved one, he steals money from his parents' emergency fund and meets María. Running away for the day, Juan asks María to go to Brazil with him. María thinks Juan is joking, as in an earlier scene, he pretended to drive to Brazil in an abandoned car they found on a school camping trip.

However, he demonstrates his sincerity by discussing finding a job in Brazil and his desire to be with her forever, and she becomes frightened. The realities of Juan's own life intrude on those of his fabricated one, thus disrupting his relationship with María.

Ávila's choice to focus the film on Juan puts violence as the backdrop of a child's life. Though when his two worlds intersect in a picture of pain, sadness and confusion, Juan struggles to survive the violence, heartbreak and danger that comes to the forefront of his life.

Throughout the film, Juan eavesdrops on his parents. His eavesdropping benefits watchers because it keeps us aware of the seriousness of the situation. Yet, Juan's eavesdropping marks the end of his childhood, as he is drawn into the mysteries of adult conversation. Juan was forced to grow up because of his parents' selfishness. Juan could not remain behind the veil that keeps most children from discovering the ugliest parts of life, such as war and death. Juan's parents robbed him of that ability. They carried him and their baby, Vicky, into the wreckage of their lives, knowing that the oath they took, "Péron or death" had dire consequences. These consequences compromised their children's childhood.

Parents are supposed to limit the amount of grief their children experience in the world. Instead, Juan's parents devote themselves to a cause without much consideration for how their political beliefs and goals to end the tyranny of the military would affect their family. Granted, the audience does see where Juan and his baby sister can hide when the ramifications of their rebellion comes through their front door, but a hiding place for the heartbreak, anger and terror to which they have been exposed does not exist.

Similar to my reaction to after *Pelo Malo*, the first film in the Hispanic Department's film series, I was infuriated by the fact that children were experiencing unhappiness because of their parents. Why would any parent subject their child to so much suffering? I am also troubled by Juan's absence of choice and by the knowledge that his parents chose their cause over their children.

Alas, filmgoers must wonder towards the end of the film whether the film's switch to animation serves as Juan's coping mechanism or as a means to return the veil to Juan's tender eyes. As the tension reaches its climax, we wonder: Are the aminated sequences used to distance Juan from the fast approaching reality? Moreover, what happens when the villainous world discovers a child's hiding place?

PHOTO BY WP:NFCC#4, LISENCED UNDER CC 2.0 ATTRIBUTION

***Infancia Clandestina* tells the true story of an adolescent boy who returns to Argentina after 10 years in exile.**

Banff returns to Hamilton for 16th year

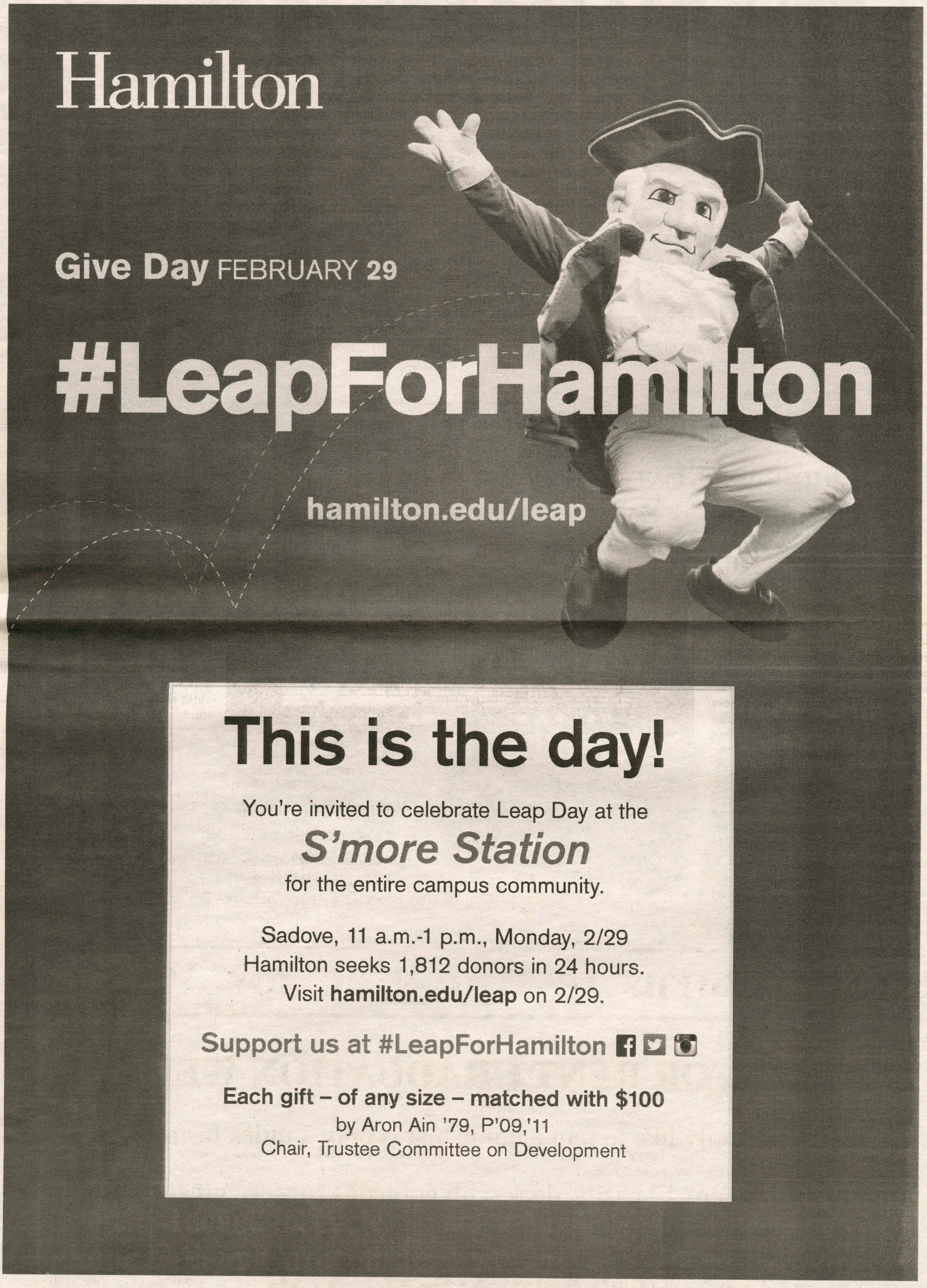
*from **Banff**, page 10*

Eclipse mostly demonstrates what an incredibly dedicated person Krabbe is, as he approaches his goals with passion and sensibility. He made his goal to take an epic picture so inspiring that, at the end of *Eclipse*, his endeavor became appreciable and empowering to the audience. The film is available on YouTube under the title *Eclipse—Salomon Freeski TV S9 E03*.

Unbranded: The the story of four college graduates who decide to take 16 Mustangs in a so-called adventure from Mexico to Canada in 158 days. Although enduring the suffering imposed by spending long days traveling with limited access to food sounds impressive, unfortunately, the makers of *Unbranded* disregarded the incredible physical suffering that they inflicted on the horses. By placing the heavy weight on the backs of the horses, walking in a hot climate for long days with short breaks and making the horses climb rocky hills, the filmmakers claim that they demonstrated the superior qualities of trained versus domesticated horses. One of the horses slid down a rocky hill while attempting to climb it and was injured in the process, which was not a strong enough clue for the filmmakers to stop the project.

The film's cruelty climaxed in the death of a mustang for an unspecified reason, an incident after which, ironically, one of the four riders said: "He died a happy horse!" However, happiness seems alien to the context of this "spicy" journey. In my opinion, it is quite absurd on behalf of the Banff Center to have chosen *Unbranded* among the winners rather than condemn it for torturing the horses for the sake of the filmmakers' seeking of an empowering experience after finishing college.

unReal: A film that gave an original reflection on real life is *unReal*. This 11-minute film represents a city as a dark place across a stormy river and contrasted it with the breathtaking green hills on which a person is cycling. The cyclist seemed incredibly engaged in his activity, tempting us, the viewers, to want to leap into the screen and join him. The wilderness conveyed a sense of reality that is a lot more enjoyable and appreciable than the "real world" that is described to us as fast-paced and relentless, that world we fear as we get closer to joining it. The way the city and wilderness scenes were alternated made them speak effectively for themselves, with little script necessary. Other scenes were of many cyclists in a forest passing vibrantly in slow motion, with mud flying after the bicycles. The close-up shots of the mud looked surprisingly beautiful. In this way, the film succeeded in conveying detailed features of the cycling scenes and a strong sense of what the moment offers in that particular forest setting. It became clear that immersion in cycling and mindfulness of what is happening in the scene is what's truly real, lively and fully elaborated, which made the "real world" seem almost surreal and essentially alien as compared to what most people experience on a daily basis.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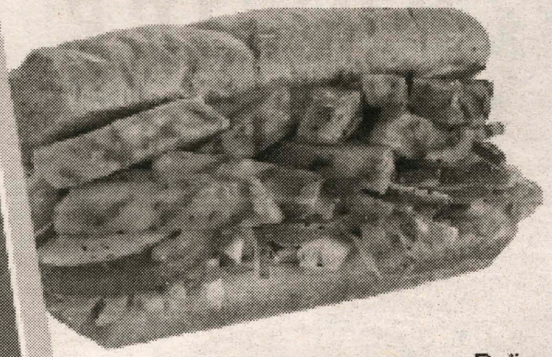

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Winter Sports Season Finales

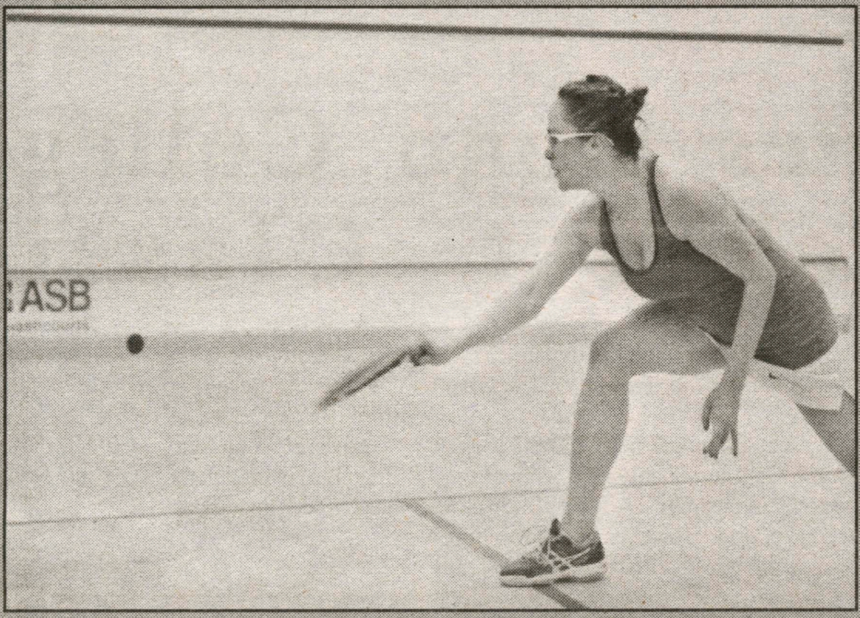

PHOTO BY MIKE VEROSTEK '16

Squash

Both teams competed at the National Team Championships at Yale from Feb. 19-21. Both teams won the consolation bracket finals, as the men won their final two matches against Johns Hopkins (8-1) and MIT (6-3), while the women defeated Tufts (7-2) and St. Lawrence (6-3). The latter squad continued to enjoy significant contributions from their first-years, as Megan Grip '19 and Charlotte Zonis '19 were the two players on the team to go 3-0 during the championships. Meanwhile, the men avenged a regular season loss to MIT, winning a tight match in the consolation finals. Four of the nine matches went to the maximum five games, with Josh Wolpert '16, Marc Dudzik '16 and Sam Matlick '17 helping the Continentals win three of those four matches.

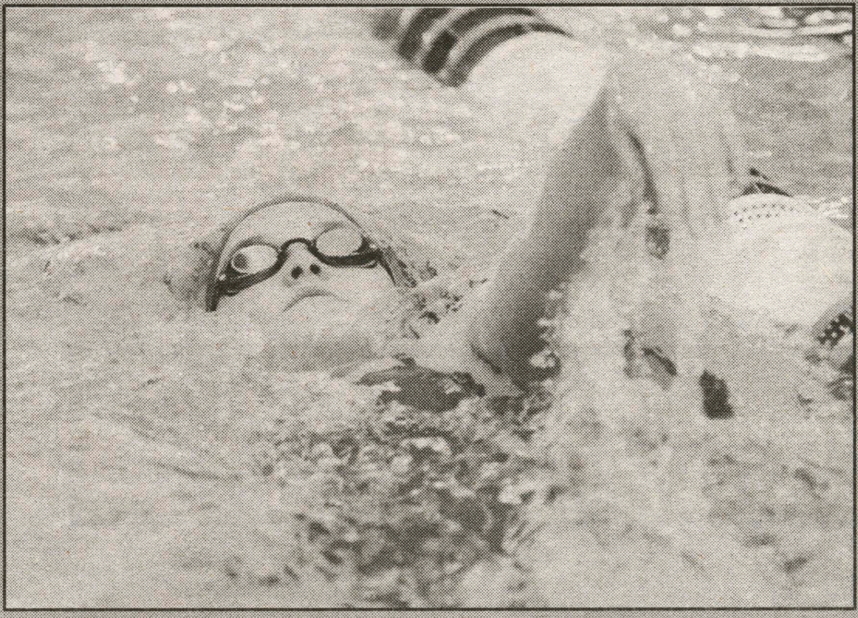

PHOTO COURTESY OF MIKE DOHERTY

Swimming and Diving

The men's swimming and diving team competed in the NESCAC Championships at Williams College on Feb. 20-21, finishing in ninth place overall at the meet. Ben Cooper '18 had an impressive weekend for the Continentals, recording two top-10 performances in Hamilton history. In the 100-yard back stroke, Cooper tied for seventh place in program history, and his time of 1:55.76 in the 200-yard backstroke was the fourth best time in Hamilton history. The women's team competed the previous weekend in the NESCAC Championships at Middlebury, also finishing in ninth place overall. Sarah Hooper '16 had the top finish for the Continentals at Middlebury, placing in a tie for tenth-place in the 50-yard freestyle with a time of 24.40 seconds, a personal record for Hooper and the fifth best time in program history.

W. hockey ready for playoff rematch

from ***Hockey****, page 16*

season on a high note, recording 25 saves in Saturday's showing. This leaves her season total at 540 saves on 572 shots, good for a save percentage of .944, third overall in the NESCAC.

Moving forward, the Continentals will need to deliver again against Conn College, this time on the road. The Camels are just 4-6-1 on their home ice this year, however, making this a winnable game for Hamilton.

"We are really excited to be matched up against Conn College again," commented Ahern. "After two back to back ties against them this weekend, we are really wanting to win when it counts; it's great to have that opportunity while the frustration of coming so close to beating them is fresh in our minds."

The women's hockey team has not won a NESCAC playoff game since the conference instituted a postseason tournament for the 2007-08 season. This year's team will hope to snap that drought when the puck drops this Saturday at 3 p.m.

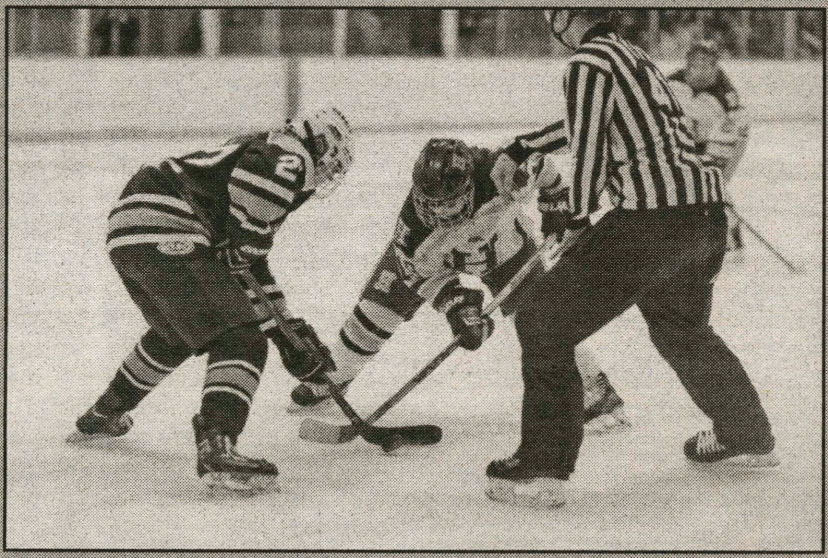

PHOTO COURTESY OF MIKE DOHERTY

The women are seeking their first NESCAC playoff win.

Rowing returns March 26 at N.J.

from ***Rowing****, page 16*

sport, but it's going to happen soon," Lynn said. "I'm looking to ramp up my training this spring and push myself to get a lot faster. Mostly, I'm excited to get back in the boat and start racing."

The men's side doesn't lack experience, and could have one of the best seasons in recent memory. "We've got the fastest group of rowers we've had in years," Alec Melone '16 said. The team lifts twice a week, uses the rowing machines six days a week and also looks forward to finally hitting the water. The squad mainly focuses on 2,000-meter races during the season, but team members are working on building their cardio in the offseason to make traveling that distance easier.

"The more time you spend on the water rowing, the better you get at it," Melone explained. "Having that group of guys who have rowed together for a season before and can do the same thing this coming season means they'll be that much more in sync."

> **"We've got the fastest group of rowers we've had in years...Having that group of guys who have rowed together for a season before and can do the same thing this coming season means they'll be that much more in sync."**
>
> *—Alec Melone '16*

Following the spring break trip, both squads have a busy April, with races against Union, Rochester Institute of Technology, Ithaca and other nearby squads. Melone considers Union, Ithaca, Marist and Colgate to be among Hamilton's biggest rivals.

Many of the top rowing schools are concentrated in the northeast, so Hamilton arguably faces deeper competition in big regional meets than it might face if the teams make it to nationals. But the women's team showed last year through its strong national finish that it's possible for Hamilton to compete with the best. Both teams this year have the potential to carry on that tradition.

Spectator Sports

February 25, 2016

Women's hockey ties Conn College in inaugural FebFest Classic

	1	2	3	T
Conn College	0	0	1	1
Hamilton	0	1	0	1
> Walther (HAM): 25 saves, .962 GAA				

by Daphne Assimakopoulos '17
Staff Writer

The energy was palpable in Sage Rink as the women's hockey squad wrapped up the regular season against the Connecticut College Camels in the first FebFest Classic on Saturday, Feb. 21. Co-sponsored by the Student-Athlete Advisory Committee (SAAC) and the Social Traditions Committee, the annual tradition will be a women's hockey game occurring during the week of FebFest. The game was also the team's home and regular-season finale.

In back-to-back home games on Friday and Saturday against the Camels, the Continentals came away with two 1-1 ties, clinching a spot as the sixth seed in next weekend's NESCAC Championship. The conference tournament, which is a single-elimination, eight-team tournament, will again pit Hamilton against Conn College for a rubber match at New London, CT.

In the Friday nightcap, Hamilton recovered from a late start to tie it up in the third period and force overtime. Connecticut College jumped out with an early lead, scoring 9:04 into the first period. Hamilton gained back some momentum in the second period, outshooting the Camels 11-10.

Hamilton's mounting pressure finally paid off 2:16 into the third period. Hannah Bartlett '16 netted a goal off of assists from Steph DiPietro '18 and Sara Taffe '17 to knot the game up at one and force overtime. Goaltender Sam Walther '18 had another strong showing, recording 32 saves on the night. Twelve of her saves came in the third period and in overtime to preserve the tie.

On Saturday, the Continentals celebrated their six graduating seniors with a small ceremony prior to the match. Meg Ahern '17 commented on the impact of the class, noting, "Our senior class is very diverse as a group of players, but it is their diversity that has made them so impactful. All six of them have changed the dynamic of our team on and off the ice and will be greatly missed."

Once the game began, Bartlett again scored Hamilton's only goal, converting a turnover in the offensive zone at 6:55 of the second period. However, despite holding a lead going into the final frame, the Continentals could not deliver a victory on Senior Day, conceding the tying goal at 7:51 of the third. Bartlett ended her regular season with 16 goals, good enough to lead Hamilton and rank third overall in the NESCAC. Walther also ended the regular

*see **Hockey**, page 16*

PHOTO BY ZACH BATSON '16

Hamilton killed off all six Conn College power plays this weekend.

Rowing teams begin training for seven-race spring season

by Jane Bary '19
Staff Writer

The men's and women's rowing teams appear to be well-positioned for success this season, though they've taken different routes to get to where they are now, about a month away from their first races of the season. While the men's side returns all of the rowers from last season's top eight boat, the women's team graduated a lot of key rowers from the crew that placed fourth in the nation last spring during nationals, and is banking on its young rowers stepping up.

Coach Robert Weber is pleased with what he's seen from both teams so far in initial practices. While the Continentals haven't been able to hit the water yet and likely won't until their spring-break trip next month, they've shown promise in indoor workouts on erg machines. Both squads head to Tennessee for a training trip over Spring Break and will wrap up the break with a race in New Jersey on the way back to Hamilton.

Rowing teams usually send a number of boats to competitions, including varsity eight boats (made up of eight rowers and a coxswain who helps steer), a varsity four boat and a novice eight boat (made up of rowers who haven't competed in college rowing before).

The teams come off a short fall campaign in which the men looked competitive despite missing a few juniors who were abroad. In their final meet at the Head of the Schuylkill Regatta, the men's championship four took ninth place out of 47 boats. Returning members of the 2014-2015 women's team took on bigger roles in the fall, and novice rowers also contributed early on. The highlight of their fall season was at the opening race, the Head of the Genesee in Rochester, where the women's open four finished second out of 14 boats.

"My focus now is having the novices develop confidence, develop the ability to train and develop the ability to race hard," Weber said. His goals haven't changed despite losing a lot of experience on the women's side, as he's still aiming to see consistent improvement from his rowers. The women could contend for the state and conference championships this spring, while the men could medal in the state meet and place in the top ten nationally.

"We're setting some pretty challenging goals for this spring including medaling at states and ECACs," said Keara Lynn '16, referring to the New York State Championship meet and the big regional race at the end of April featuring other schools from the Northeast. She added that the team is also aiming to earn a bid to Nationals again this year.

Though the women's team is relatively young, Lynn, Nina Byers '16 and Heather Piekarz '16 bring experience and leadership to the squad. They're hoping to cap off their college careers with another successful season for the Blue. "I don't think I'm ever going to be ready to leave this team or this

*see **Rowing**, page 16*

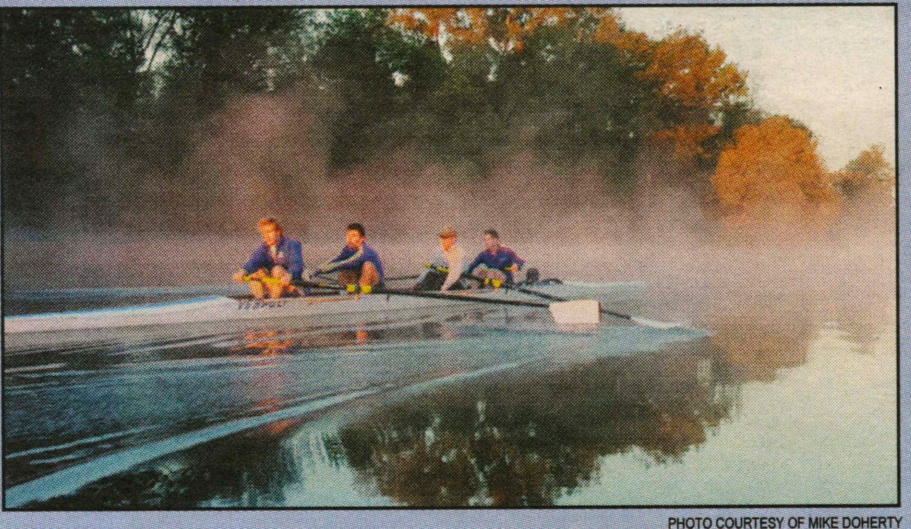

PHOTO COURTESY OF MIKE DOHERTY

The men's four boat is one of the strongest on either team.